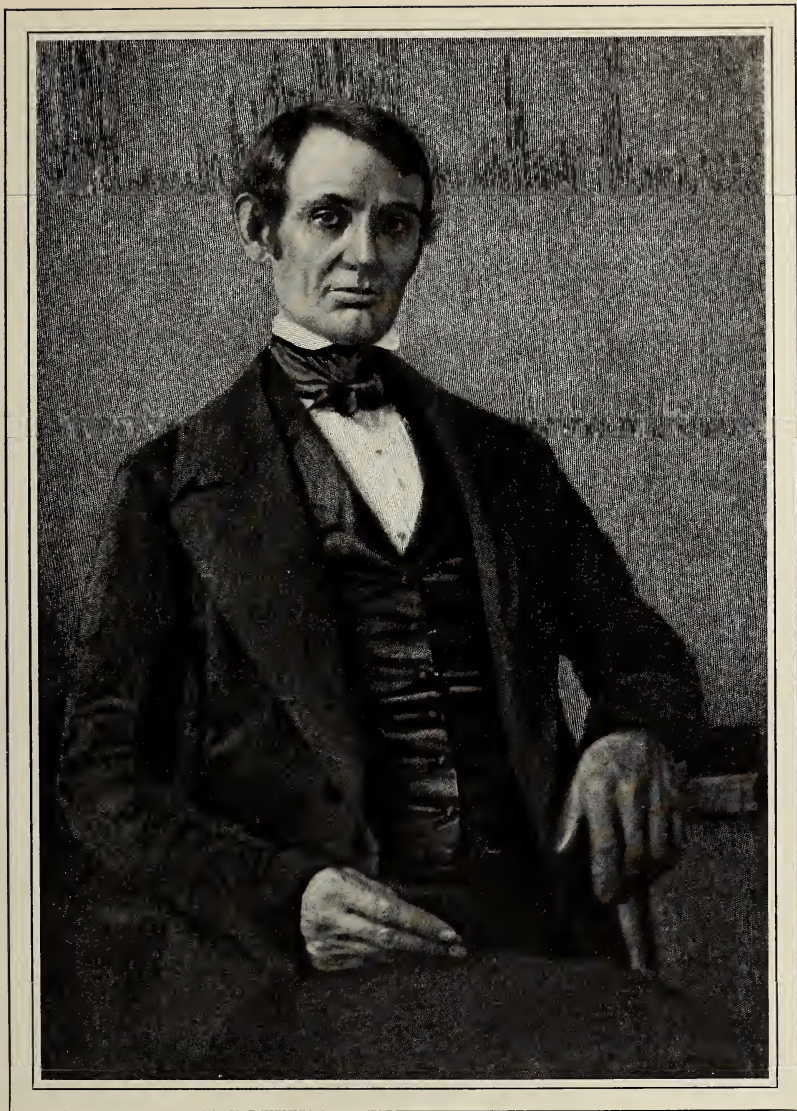


See page 339.

ABRAHAM LINCOLN, 1860. AGE 51. LIFE MASK BY LEONARD W. VOLK.

From a photograph taken expressly for *McCLURE'S MAGAZINE*. Mr. Volk's life mask of Lincoln was made at Chicago in 1860, shortly before Lincoln's nomination to the Presidency. On page 341 will be found a reproduction of it in full view.



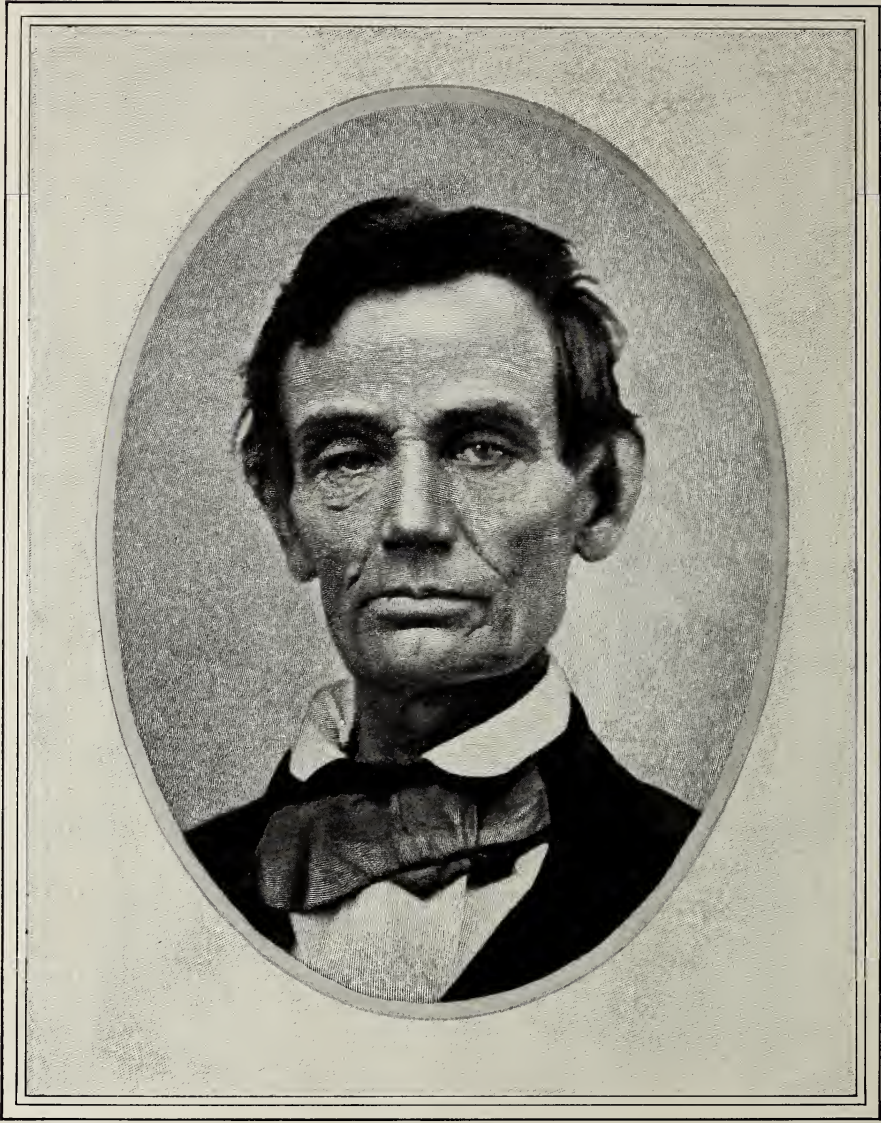
THE EARLIEST PORTRAIT OF ABRAHAM LINCOLN. ABOUT 1848. AGE 39.

From the original daguerreotype, owned by Mr. Lincoln's son, the Hon. Robert T. Lincoln, through whose courtesy it was first published in *McCLURE'S MAGAZINE* for November, 1895. It was afterwards republished in the *McClure "Life of Lincoln,"* and in the "*Century Magazine*" for February, 1897.

SOME GREAT PORTRAITS OF LINCOLN.

THE known portraits of Abraham Lincoln cover a period of seventeen years, the earliest being a daguerreotype supposed to have been taken in 1848. No picture of him exists which can be said with certainty to have been produced in the first half of the fifties; but in the latter half of that decade many were

taken, particularly after his debates with Douglas made him so prominent a figure. After Mr. Lincoln's election to the Presidency the number of his portraits multiplied rapidly, for he seems to have yielded with great good-nature to the applications for sittings made by photographers and artists. From the large number of por-



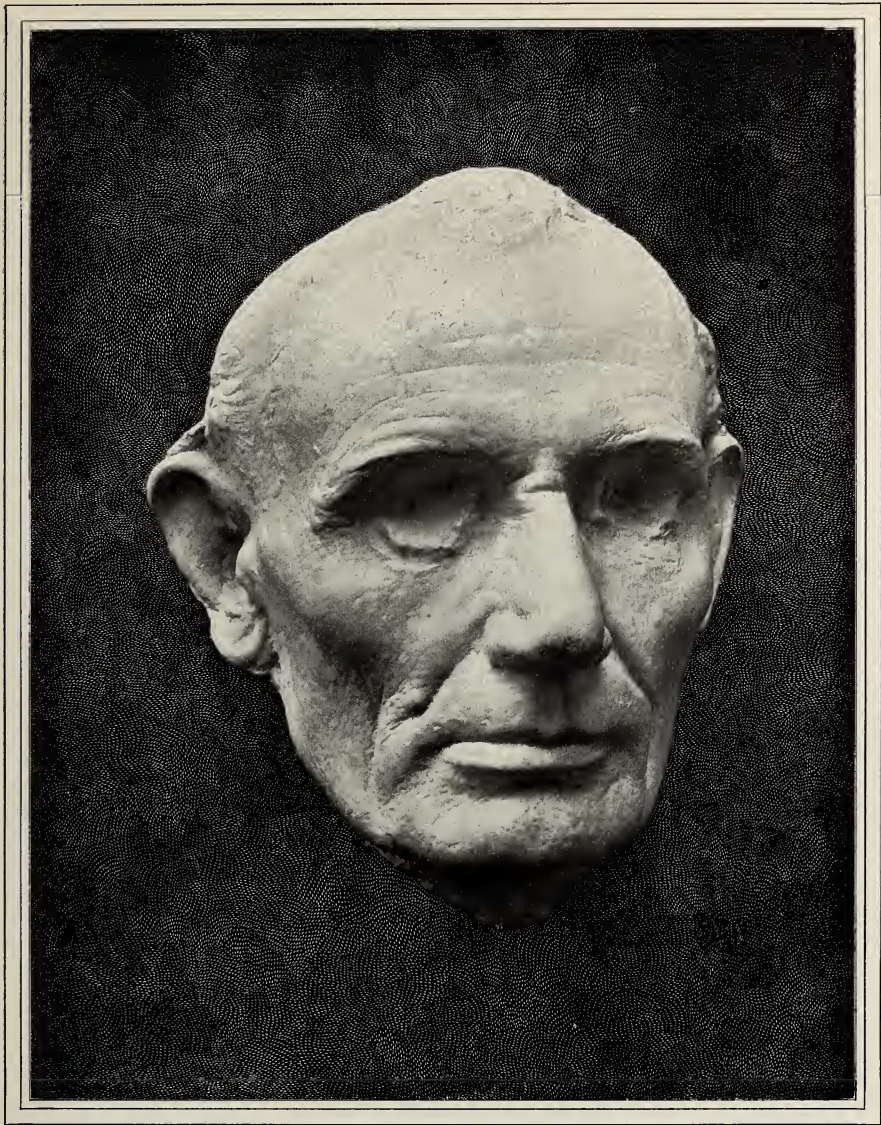
LINCOLN IN 1858. AGE 49.

From a photograph loaned by W. J. Franklin of Macomb, Illinois, and taken in 1866 from an ambrotype made in 1858 at Macomb, Illinois.

traits gathered by this magazine a series of eight are published herewith. Representing Mr. Lincoln at intervals in the seventeen last and most fruitful years of his life, they give trustworthy and interesting data for a study both of the man's appearance and of his character.

I.—The earliest portrait (page 339) was taken when Lincoln was about forty years old; that is, when he was serving his only term in Congress. Indeed, it is not

impossible that this daguerreotype was made in Washington, since at that time one of the rooms of the capitol was set aside for a daguerreotypist, and most of the members of Congress had their portraits made by what was still a new process and one regarded with curiosity. The Lincoln of this daguerreotype is a curious contradiction to the Lincoln in the popular mind. His dress, instead of being "uncouth," as tradition represents it,



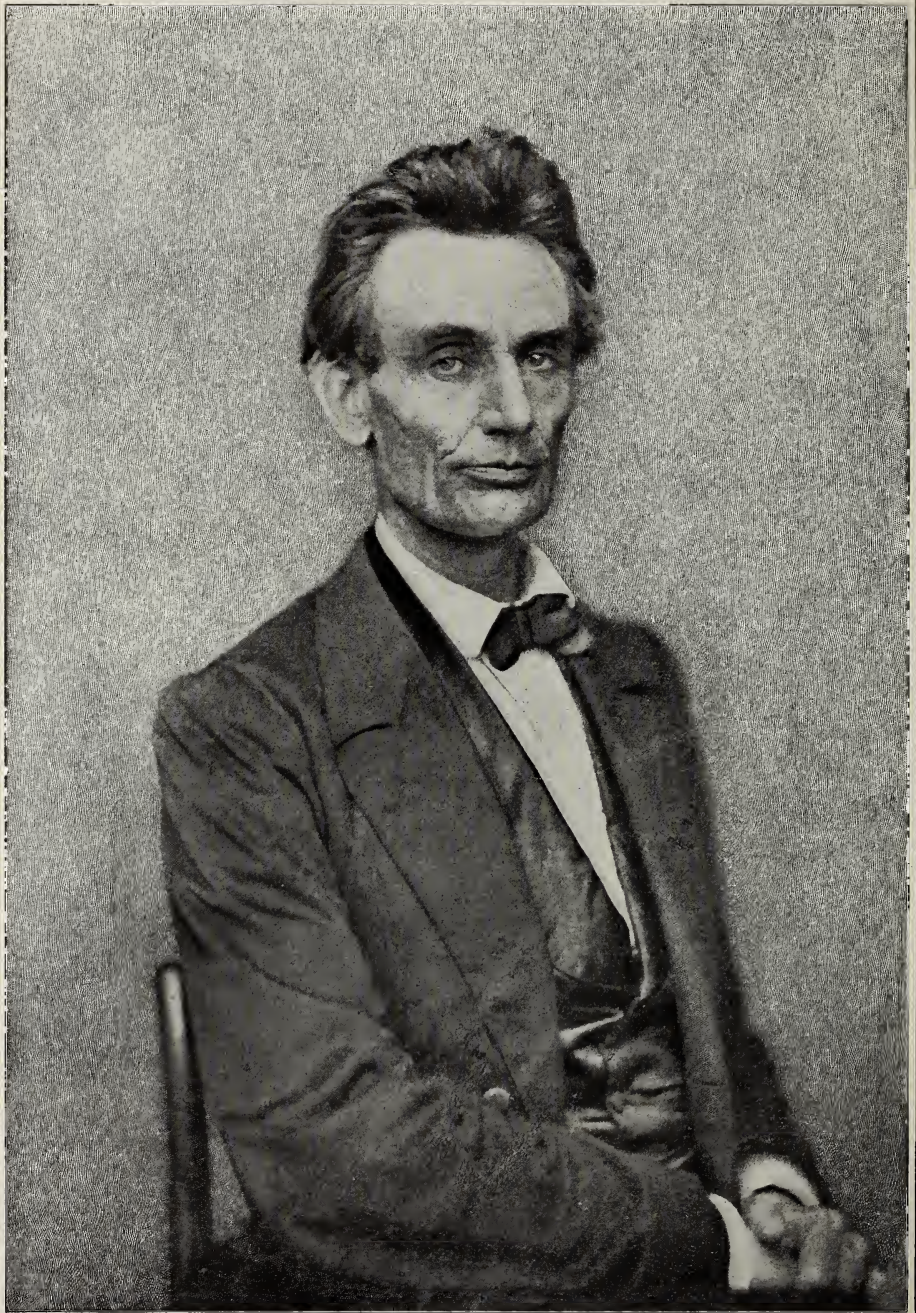
LIFE MASK OF LINCOLN. 1860. AGE 51.

Made in 1860 by Leonard W. Volk of Chicago. From a photograph taken expressly for McClure's Magazine.

is almost elegant; his form, if stiff and evidently braced by the archaic head-rest, is neither ungainly nor awkward, while his face is interesting and winning. You would call it the face of a poet rather than that of a statesman, and more than one person, on first examining it, has pronounced it the face of Emerson.

II.—The second portrait in the series (page 340) was taken ten years later—in 1858. The contrast is almost violent. The gentleness of the expression has given way to cold intelligence; the almost diffi-

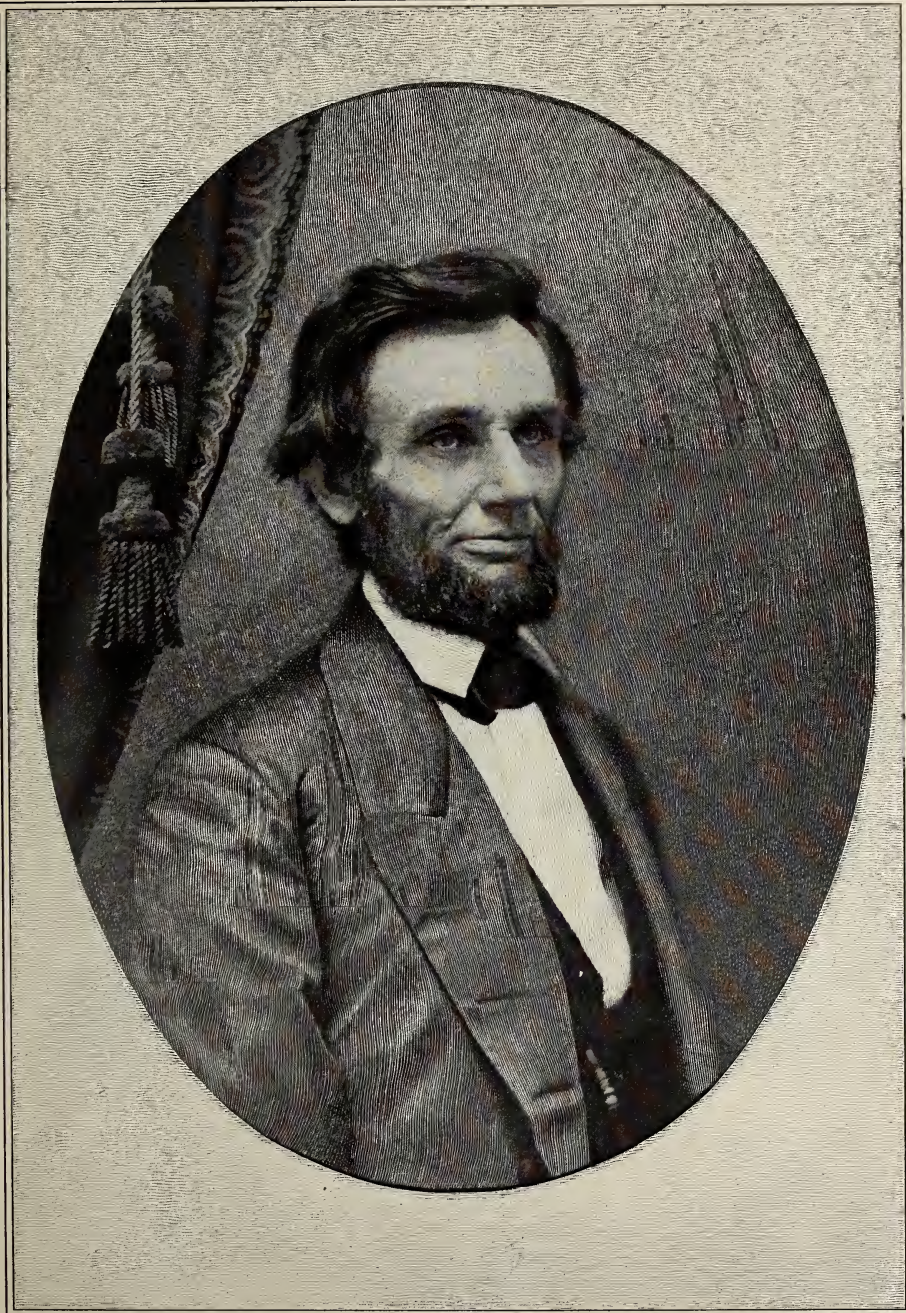
dent pose of the head is replaced by one of positively regal determination. Instead of careful brushing and dressing, we see the hair bristling, the necktie awry. When the history of the portrait is known, the contrast is explained. It was taken at one of the most difficult and daring moments of Lincoln's career; at an hour when he had decided to take a course in his debates with Douglas against which all his friends and political associates advised him, and which he himself knew would probably cost him the



LINCOLN IN 1860. AGE 51. HITHERTO UNPUBLISHED.

From a photograph found in the collection of the late J. Henry Brown of Philadelphia, who painted a portrait of Lincoln in 1860.

election to the senatorship of the United States, for which he was striving. His reason for following this course was that he believed it would expose the essential

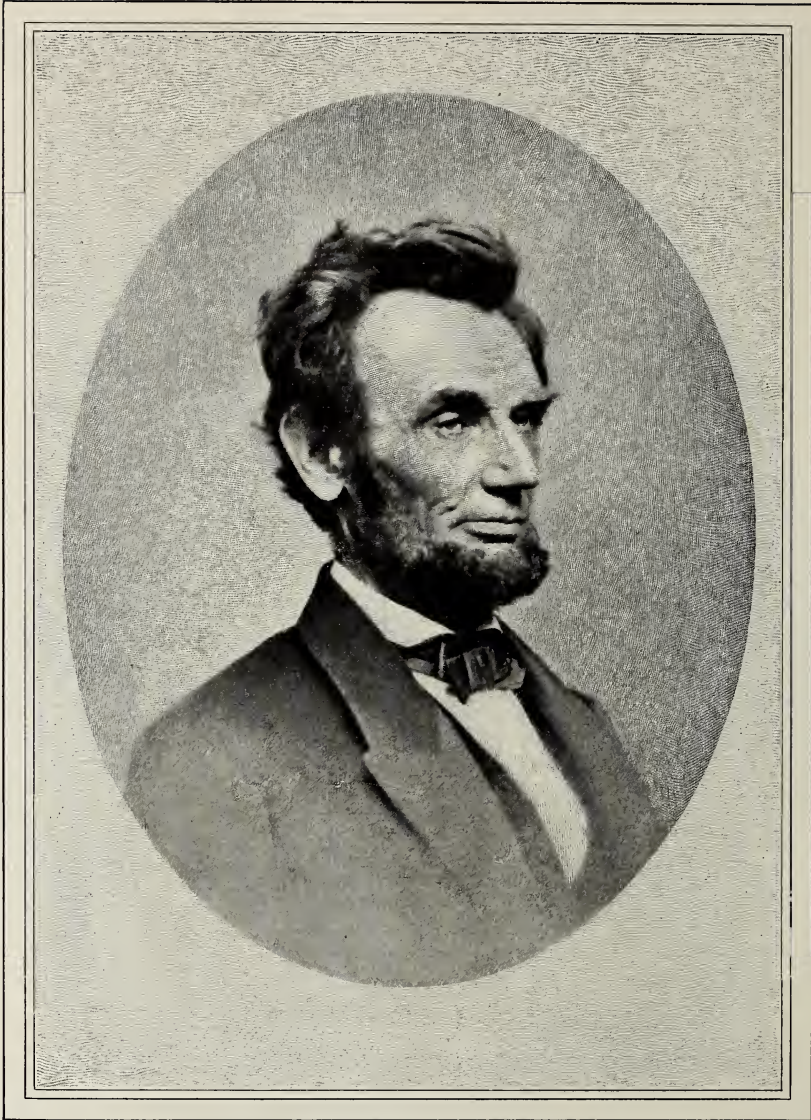


LINCOLN IN 1861. AGE 52. FIRST PUBLISHED IN MCCLURE'S MAGAZINE FOR JANUARY, 1896.

From a photograph taken at Springfield, Illinois, early in 1861, by C. S. German, and owned by Allen Jasper Conant.

weakness of Douglas's position, and in the long run would help the general cause. Two days before the debate in which he was made. It reflects, as no other por-

was to take this bold step, he was at Macomb, Illinois, and there the portrait was made. It reflects, as no other por-



LINCOLN IN 1864. AGE 55. HITHERTO UNPUBLISHED.

From "Hannibal Hamlin: Life and Times of the War Vice-President and a Senator from Maine for a Quarter of a Century," by Charles Eugene Hamlin—not yet published.

trait we have of Lincoln, the unbending determination of which he was capable, the force he had for doing that which seemed to him right, though he had to do it alone and in the face of his strongest supporters.

Whatever suggestion of the unkempt there is in Lincoln's appearance in this picture is explained if we remember the difficulty of the life he lead during his debates with Douglas. For weeks he was traveling from place to place, now on

horseback or in carriage, now by rail. He was exposed to heat and cold, rain and dust. Even a man fastidious as to his appearance would have found it difficult to keep himself trim under these circumstances. It is worth noting, that in all of the other portraits here given there is not a hint of that uncouthness of dress so often charged upon Lincoln.

III.—The Volk life mask (reproduced in profile as the frontispiece of the magazine, and in full-view on page 341) is



LINCOLN IN 1864. AGE 55.

From a photograph by Brady, in the War Department Collection.

the only portrait we have of Lincoln which compares in the loftiness and resolution of its expression with the Macomb picture. This mask Mr. Volk made in Chicago in 1860, only a short time before Mr. Lincoln's nomination to the Presidency, and it must be considered the most perfectly characteristic portrait we have of Lincoln when first elected President of the United States. Although it gives with perfect truthfulness the rugged features which, when considered separately, led people to pronounce his face "ugly," these

features are not what strike one in the mask. We see rather the kindliness of its lines, the splendid thoughtfulness of the brow, the firm yet sweet curve of the lips, and, particularly, the fine expression of dignity and power. It is, in fact, a face of the truest distinction and the profoundest interest.

IV.—The portrait which follows the mask (page 342) was taken in August, 1860, for Mr. J. Henry Brown, a miniature painter of Philadelphia, who had gone to Springfield to paint a portrait of Mr. Lin-



MR. LINCOLN AND HIS SON THOMAS, FAMILIARLY KNOWN AS "TAD," ABOUT 1864. BY BRADY.

coln. It has never been reproduced before. It is particularly interesting because it shows an expression not common in Lincoln's portraits, although one frequent in his face—a look of patient melancholy which overtook him when weary, discouraged, or even uninterested. The expression vanished at once when his thoughts or emotions were aroused.

V.—The portrait on page 343 was probably taken early in February, 1861. It is one of the first portraits in which Lincoln wears a beard. The beard certainly softened the ruggedness of his face somewhat,

and hid slightly the deep hollow of his cheeks; but it is not this which gives the charm to this particular portrait; it is, instead, the gentleness of the expression and the steady kindness of the deep-set eyes. There is not in existence, perhaps, another portrait of Mr. Lincoln in which the tenderness of his nature is so perfectly expressed.

VI.—One of the finest of the many photographs of the Presidential period is that on page 344, which is now first published. General Charles Hamlin of Bangor, Maine, to whom Lincoln gave the picture, says of the incident:

"Mr. Lincoln gave me this photograph one day in the spring of 1864. The picture, with several others, stood on his desk, in the room at the White House where he received visitors, apparently for the purpose of examination and comparison. During the conversation over our business matters, my eye was resting continually on these pictures, struck with the differences that existed between them. As I was about to retire, I remarked to Mr. Lincoln that of all the portraits of him that I had seen this one gave me the best impression—was the best likeness. Without making any direct reply he handed it to me, saying, 'You are welcome to it.'"

VII. and VIII.—The last two portraits in the series (pages 345 and 346) were made by Brady in Washington, probably in 1864. They are especially interesting as showing

that the popular notion of Lincoln's ungainliness is exaggerated. Indeed these two pictures confirm entirely what Mr. T. H. Bartlett, the sculptor, says of Lincoln's person: "Lincoln sat down with great dignity, and sitting down is a very extreme test of the character of physical construction. Lincoln sat well, superbly. . . . He stood well, and, above all, unassumingly and naturally. In nearly all of his full-length portraits there is seen a physical and mental concentration very rare; that is, his body, hips, and arms kept together. Whenever there is an articulation in action, like the bend of the wrist, ankle, or arm, there is inevitably grace and strength, effects never produced by mean joints or uncouth physical construction. Lincoln's joints were elastic, easy, and strong in make and movements."

REMINISCENCES OF MEN AND EVENTS OF THE CIVIL WAR.

BY CHARLES A. DANA,

Assistant Secretary of War from 1863 to 1865.

ILLUSTRATED WITH PORTRAITS FROM THE WAR DEPARTMENT COLLECTION OF
CIVIL WAR PHOTOGRAPHS.

IV.

IN COUNCIL AND IN BATTLE WITH ROSECRANS AND THOMAS.—A
VISIT TO BURNSIDE AT KNOXVILLE.

FROM Vicksburg I went early in July to Washington to report to the Secretary of War. I was the first man to reach the capital from Vicksburg, and everybody wanted to hear the story and to ask questions. I was anxious to get home and see my family, however, and left for New York as soon as I could get away. A few days after I arrived in New York, I received an invitation to go into business there with Mr. Ketchum, a banker, and with George Opdyke, the merchant. I wrote Mr. Stanton of the opening, but he urged me to remain in the War Department as one of his assistants, which I consented to do.*

The first commission with which Mr.

* Although appointed some months before, Mr. Dana was not nominated in the Senate as Second Assistant Secretary of War until January 20, 1864; the nomination was confirmed January 26th.—*Error*.

Stanton charged me after my appointment as his assistant was one similar to that which I had just finished—to go to Tennessee to observe and report the movements of Rosecrans against Bragg. My orders were to report directly to Rosecrans's headquarters. I carried the following letter of introduction to that general:

WAR DEPARTMENT,
WASHINGTON CITY, August 30, 1863.

MAJOR-GENERAL ROSECRANS,
COMMANDING, ETC.

General: This will introduce to you Charles A. Dana, Esq., one of my assistants, who visits your command for the purpose of conferring with you upon any subject which you may desire to have brought to the notice of the department. Mr. Dana is a gentleman of distinguished character, patriotism, and ability, and possesses the entire confidence of the department. You will please afford to him the courtesy and

